of his voice that the sentiments to which he gave expression came from the inmost depth of his heart. So near as I was able to comprehend, he was commenting on the wonderful goodness of the Great Spirit who gave them green corn in its season, and exhorting them to thankfulness for the same.

The next day, outside the village, numerous fires were kindled at short distances from each other round a large circle, which included between one and two acres. Each family had its separate fire, and by each fire was a quantity of green corn, piled on a buffalo skin. When the squaws had roasted it, the prophet, the civil and war chiefs, and a few others took a position in the center of the circle, while the tribe, numbering some six hundred, ranged themselves outside the fires, and the dance began. Round and round they went, singing their green corn song, which sounded in my ears like the perpetual repetition of "*ahow, aho, aho ahow,*" keeping time to rude specimens of music hammered out of a dry skin drawn over a hoop, and extracted from a quick and violent collision of buffalo bones—a performance similar to that common among Negro minstrels. Finally, they huddled together on the south side of the circle, and sat down. Karolo addressed them briefly, and was followed in a few remarks by the chiefs. The prophet then walked around the circle, raising his hands above the separate piles of roasted corn as he passed them, talking all the while, as if invoking a blessing, and having made the circuit, the tribe gathered in distinct squads about the several fires and commenced eating. When the roasted ears were shelled to the last kernel, the festival of the green corn dance was over, and they went back, singing, to the town.

It is a custom among them to paint their faces daily. I was compelled, every morning, while with them, to pursue this practice—to anoint my features with a preparation

3: Wallace & Hoebel E-4, 5 (1933, 1945) 1952
NO6 Comanche NO6

796 The medicine man, dressed according to the dictates of his medicine,
755 approached the tipi from the east, swinging a bull roarer (*yuane*:[18]) as he came and calling to the people, inviting them into the lodge.

After circling the tipi in the clockwise direction, he leaped into the pit from the east; on climbing out on the west side, he was ready to enter the lodge.

All persons who wished to be spectators (everybody was welcome —sickly or puny ones were most likely to participate) gathered around. They first had to remove all metal objects from their persons; then they circled the lodge and jumped in and out of the pit as the medicine leader had done. After entering the lodge, anyone going to sit on the north side had to circle the fire clockwise to get there.

Now the ceremony began. The medicine man ordered the music to start. The drummers gave four beats, finishing with a yell. The song leaders followed with four special beaver medicine songs, after which the medicine man dismissed the singers, who moved over among the drummers.

The time had arrived for the invocation of the pipe. The assistants (the women who had summoned the medicine man) filled the pipe. They lighted it with an ember offered from the fire by a spectator. Each took a puff before handing the pipe to the medicine man. He drew four puffs of smoke and prayed according to the dictates of his medicine. The pipe was now returned to the women, who cleaned it and laid it on the ground before them.

The medicine man next took up his feathers. First they were dipped in the north beaver pond; next in the south. Circling as always in the clockwise direction, he returned to the patient, whom he fanned with the dripping feathers. The two assistants once more filled and lighted the pipe, smoked it, and passed it to the medicine man. He smoked as before. When he had done, he again passed it back to the assistants for cleaning.

Now standing at the feet of the patient, the doctor worked over him with herbs. When he had finished this process, he flung off his buffalo robe and shinnied up the cottonwood tree to stick his head

● [534]

[18] *Yuane* means "warm wind," the soft whirring noise of the bull roarer. It consists of a flat cedar board "in the shape of a beaver tail" swung above the head by means of a thong attached to a handle. In battle it was whirled, or else carried close to the shield for power to stop bullets.

On the Reservation

The integrating nature of the Sun Dance for the Comanches is in part revealed by the closing act of the four-day period of preparation. After the victory rejoicing following the sham battle was over and just as twilight was drawing in, a crier rode through the great encampment, telling the people to get ready. Each band assembled before its lodges. Then, all starting together, each doing its favorite dance and singing as it came, all the bands of the whole Comanche nation (save the Wasps, who had gone back to their homes in Texas) moved in unison toward the dance lodge in the center of the great camp circle. When finally they reached the lodge, they clustered in one great mass before its eastern entrance. In a solid body they danced with a slow stomping step. The People for the first and last time in all their history were together as one.

After the buffalo hunt on the morning of the fifth day, the Sun Dancers prepared themselves. The crier called for them to bathe, and for anyone who was going to go into the lodge to watch or drum or sing to do likewise. While the dancers were preparing themselves, their wives, mothers, or aunts made beds of sage along the wall on the western half of the lodge. These beds were on the floor of the little compartments formed by a screen of cedar or cottonwood set out about four feet from the wall of the lodge. Here the dancers could stand or lie down to rest when not dancing.

After the sun had reached its noon position, the dancers, drummers, and chorus filed into the lodge. A huge round drum, upon which a half-dozen older men could thump in unison, was placed just south of the entrance. Each drummer had his stick—and some drummers had rattles.

The dancers retired behind the screen and painted themselves, and when all was ready, the drummers began their first song. The dancers stepped forth, and with gaze fixed on the center pole, they made little jumping movements in time to the beat; with each jump emitting a short blast on the eagle-bone whistle held between their teeth. It was just like any other Plains Indian Sun Dance. So it went until late at night and through the following three days.

Men with power performed miracles, and people came forward to hang gifts on the center pole. Boys who were learning to be warriors tied their little gifts to arrows which they shot up into the pole.[18]

[18] See also Linton, "The Comanche Sun Dance," *loc. cit.*, 420–28.

6: Linton E-5 (1933)1935 NO6 Comanche NO6

796 535 dancers, but this was rarely the case since the buffalo were older men of established reputation while the dancers were usually young.

796 535 513 346 Early on this same morning the wives of the dancers, or, if they were unmarried, any of their close female relatives, made beds for them in the screened alcove at the western side of the lodge. These beds consisted of heaps of sage with robes over them. A large rounded heap of moist sand was also built. When the dancers were exhausted they would retire behind the screen and throw themselves upon this so that they would be revived by its dampness and coolness. After the beds had been made and the sand heap built no one was allowed behind the screen except the medicine man and the actual dancers.

796 535 783 515 The crier warned everyone who wished to attend the dance to bathe that morning. The dancers also bathed. This was a common preliminary to seeking to establish relations with the supernatural, as when a man was going to a medicine man's grave to get power from his ghost. It was a form of purification or consecration, although in this case it was not attended by any ceremony.

796 535 After the noon meal the people went into the lodge and the dance began. The drummers, old men who also led in the singing, seated themselves near the door or about the fire place. Unfortunately, the location of the fire place in the lodge was not ascertained. They had a large circular drum or drums [534] of the sort used in ordinary dances. These drums were beaten by several men simultaneously. They also carried rattles which apparently could be of any sort. The spectators, both men and women, seated themselves around the sides of the lodge three or four deep.

796 535 302 While the audience and orchestra were taking their places, the dancers went behind the screen with the medicine man and painted themselves. Often they helped to paint each other. This painting seems to have been rather varied. In the ceremony in which the roofless lodge was used all the dancers painted solid yellow. In that with the closed lodge each dancer was painted differently and there was a variety of colors and designs. All informants agreed that, although the paint was renewed each morning of the ceremony, each man wore the same designs throughout. The dancers were [293] stripped to breech clout and moccasins and carried no paraphernalia except their eagle bone whistles. None of these were seen, but they are described as identical with those used by other Plains tribes in the Sun Dance.

796 535 They were usually eight to twelve dancers. When they first emerged from behind the screen they danced with their arms stretched toward the sun, but as they became exhausted they dropped their arms and merely moved their shoulders with a shrugging motion, stamping at the same

10:Horn T-3 (1836-1837) 1955
NO6 Comanche NO6

a hole for the fire, the smoke from which passes through an opening in the top; on the margin of the hole for the fire, they dig a trench in a circular form, and fill it with water. In a direct line from the door across the centre of the fire-place, and between it and the fire, they spread a buffalo skin for the sick person's bed. At the head and feet, and on each side opposite the shoulder, they place small heaps of dirt moulded in the form of a sugar loaf; they then place a larger heap, of nearly the same form, exactly between the one at the head and the side of the tent, and another between the fire and the one at the feet; in these two last they plant willow trees. They then cut a trench, with square sides, and about three feet deep, in a direct line from the door of the tent, and from ten to fifteen feet in length. The dirt taken from this trench is taken to the end opposite or farthest from the door, and thrown into a sort of mound, and a willow tree set in it, and smaller ones of the same kind are placed on each side of the trench, quite up to the door. The friends are then formally invited, when a scene commences which defies an adequate description. The musicians come forward, with fife and drum, and play with all their might; the whole company passes in single file through the trench into the tent, and the music, and dancing continues through the night, with short intervals of rest. When thirsty, they drink of the wa- [58] ter in the trench about the fire, and frequently approach

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

their drums. There was a strict rule, that no dog must run ahead of the performers lest it be shot; so women would bid their children take care of any dogs they prized. Sometimes, however, a man who specially liked his dog might be asked to sacrifice it on this occasion. This taboo may have been common to several groups of dancers, but dogs were certainly especially offensive to those of the Crow division.

During any of the dances the managers would threaten to strike laggards with clubs.

About the other dances I was only able to learn that the Horses and Little Horses wore buffalo-skin sashes that lacked the slit found elsewhere, and used rawhide rattles, decorated with yellow-hammer feathers; the Horses also had spears, trimmed with eagle feathers.

When the master of the nä'wapinàr had decided that the time for action had arrived, he caused the dancing to cease and had the Comanche prepare for the warpath. On the night before setting out the tribesmen assembled, coming in pairs toward the front and in single file behind. Then occurred the ceremony called nïotsäit'. The women brought a buffalo hide and sticks. Some men held up one side of the hide, while the women held the opposite side, and all belabored it with the sticks, a special song being intoned by the master alone and taken up by the rest.[1]

On the next day the Comanche started against the enemy, led by the master. They appointed scouts to determine the hostile tribe's position. On their return buffalo chips were piled up, and the leader went in front of the heap to sing a war song. The pile of chips represented a sort of oath to the effect that the enemy's camp was really situated in the place specified, and also marked a spot for the Comanche to return to. After a successful raid public thanks were rendered to those who had avenged the injury. Scalps were set on a pole and carried aloft by the main chief as he rode ahead on the return trip. His body was stripped to the waist and painted black. War songs were chanted and guns were discharged as the party came back. Those who had remained in camp saw the scalp and knew that the injury had been avenged.

A number of questions were asked to determine traces of typical elements of military societies as found among the Plains tribes. In reply to one of these queries I was told that some warriors had hooked sticks with a long spear point at the bottom, the bent part being decorated with two pairs of eagle feathers. I could not ascertain that these regalia were correlated with a special tribal division or dance. Again, I learned that there were

[1] This ceremony has been noted among the Nez Percé, Lemhi Shoshone, and Crow. The last-mentioned tribe borrowed it from the (Wind River) Shoshone.

19: Lowie E-5 (1912) 1915 NO6 Comanche NO6

formerly certain "dauntless men," called pía rē'kap ə'kapit (Large Red Buffalo Meat), but these, too, were not associated with a special group. They were expected to act very quietly and practise uncommunicativeness (naĭmeàpalet). One of them, who was killed by the Navajo, had a blue or some other cross painted on his quiver, and carried a singular tomahawk with long blade and eagle feather tied to the handle. There was nothing distinctive about the dress worn by these dauntless men.

In connection with the buffalo hunt there does not seem to have been any police body, and though the tribesmen were warned not to advance ahead of their fellows, the only punishment meted out to offenders was to reprove them. On the other hand, the Big Horse company does seem to have regulated traveling. They had no other political function except to act as guides when the Comanche were on the march and to make peace with other tribes. Wakiní said that the Big Horses numbered about twenty and were always mature men. They had a distinctive song, but never danced by themselves. They painted their bodies red, down to the waist, and tied hawk and sparrowhawk feathers to the back of the head, so that these would flutter as their wearers moved. They carried dewclaw rattles and wore a sash made from a part of the skin of a buffalo taken from its neck.

31: Jones E-5 (1967-1970) 1972 NO6 Comanche NO6
Oklahoma

Charcoal from a Peyote Drum

Before the drumhead is attached to the drum used in the ceremonies of the Native American Church, the drum body is filled approximately one-third full with water. Several small pieces of charcoal from any source immediately available are placed in the water, and the head is then attached. The charcoal and water play important parts in the morning rituals held at the close of Comanche peyote meetings. Both the water and the charcoal are considered blessed by their presence in the meeting and are thought to possess certain sacred qualities. Because of the power which Sanapia feels pervades the charcoal from the peyote drum, she considers this charcoal desirable as a medicine.

The charcoal from the drum is given to Sanapia after peyote meetings which have been held on her property. She uses these fragments in several ways. To contain the movement or spread of any kind of pain or to prohibit the spread of swelling caused by such conditions as snakebite or sprains, she encloses the afflicted area in a circle drawn on the patient's skin with this charcoal. Also, in doctoring a particularly difficult case, she sometimes rubs this charcoal on her palms to supplement her power.

White Otter Fur

Sanapia learned the use of a type of fur, which she states comes from a white otter, as a medicine from a Shoshone woman during one of her visits to the Wind River Shoshone communities around Fort Washakie, Wyoming. This is specifically used to treat illnesses in infants, which are felt to be localized in the infant's head. Sanapia cuts a small square from this pelt and places it on live coals. As the smoke rises from this smoldering fur, she holds the infant over the coals and moves him through the rising smoke four times. This medicine smoke is believed to enter the infant's head, where it's curative qualities work their effects. An Arapaho-Comanche uncle of Sanapia states that weasel tails are also used in this manner by the Comanches.

Porcupine Quills

Porcupine quills are used in the treatment of children in much the same manner as white fur. Four of the quills are deposited on coals. The infant is then passed through the rising smoke four times. Sanapia states:

> Sometimes they say kids get lonesome . . . when they sick, they just lonesome. Those stickers are good for that. They have medicine to help little children when I use them.

Bone Medicine

Sanapia calls this medicine *piamupits*, which she translates as "big old giant." She also refers to it as *tsunbip*, a Comanche word for "bone." Wallace and Hoebel (1952:171) write concerning this medicine:

31: Jones E-5 (1967-1970) 1972 NO6 Comanche NO6
Oklahoma

third treatment at sunset on the first day. Sanapia will usually organize a specialized peyote meeting at this juncture. She carefully selects those to be invited, choosing only three or four individuals who she believes are especially good people and who have prayed with her in the past in similar situations. The local peyote leader is always included in this group since Sanapia concedes that it is his right to lead the meeting, though it is understood that it will be led for her purposes.

This meeting is held indoors. The fire is laid on a piece of sheet metal supported on several bricks. Most of the standard elements of a Comanche peyote meeting are present in this meeting—water drum, gourd rattles, sage wand, cedar staff, Chief Peyote, feather fans, eagle feathers, and Bull Durham tobacco and corn shucks for ceremonial smoking. The tepee is obviously lacking, as is the crescent-shaped earthen altar, the leader's whistle, the water ceremonies, and the ceremonial breakfast.

The meeting proceeds in the usual manner. Sanapia doctors throughout the meeting at those times when she feels particularly inspired to do so. When she desires to doctor, the leader signals those present to cease the singing and passing of the drum and accompanying paraphernalia. Sanapia then waits for the fire to die down to coals before she begins to doctor. She bases her treatment during the meeting on the basic pattern which she followed in the first two treatments earlier that day. However, at this time she adds the use of peyote to her doctoring.

After the smoking of her Medicine feather and herself, the fanning and smoking of her patient and all those present, and the applying of *bekwinatsu* she gives the patient four peyote buttons which she first has masticated. After the patient has taken the required first four buttons, he is doctored with a decoction of peyote. This "tea" is drunk by the patient, and it is applied externally by Sanapia as well as being spewed over the patient's face, head, and hands.

At sunrise when the meeting ends and the peyote drum is disassembled, Sanapia sometimes requests the moist drumhead from the leader and utilizes it in doctoring her patient. She presses the wet hide over the top of the patient's head and forms the hide to the contours of the patient's face while she prays that the patient's face will be cured when she takes the hide off. There is the notion that the pliable qualities of the wet hide will be transferred to the patient's face, and as Sanapia forms the hide, so might she reform the patient's contorted countenance.

She takes some of the sweet sage used to support the Chief Peyote used during the meeting, and after chewing it and rolling it between her hands, she rubs it over the afflicted areas of the patient's body. Sanapia takes a mouthful of water from the peyote drum and blows it over her patient. Some of the charcoal from the drum is used by Sanapia to draw a series of concentric circles on the contorted area of the patient's face. This magical act is supposed to constrict the "foamy stuff" which is causing the contortions of the face by first drawing it within the outer circle, then within the next smaller circle, and so on until the sickness is so localized that it will be a simple task for Sanapia to suck it out.

The seven stone "bosses" which are employed to attach the drum head to the kettle drum body are also utilized by Sanapia as medicine. Sanapia takes

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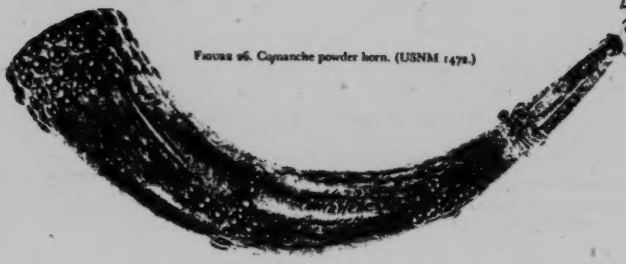

FIGURE 26. Comanche powder horn. (USNM 1478.)

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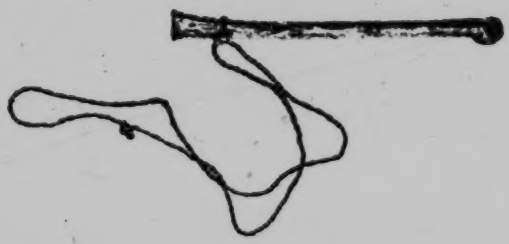

FIGURE 27. Comanche war whistle. (USNM 5964.)

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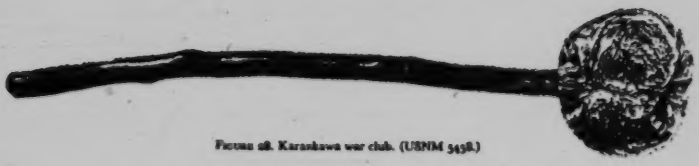

FIGURE 28. Karankawa war club. (USNM 3458.)

[p. 175]

 profusely with brass tacks in four bands near the base end, and two crosses spaced at equal distances of the length of the horn.

Comanche War Whistle Figure 27

Berlandier mentions the Comanche war leader's use of a whistle to blow commands to his followers while in action against the enemy.[10] One of these whistles, collected by Berlandier, is pictured in Figure 27. It is made from the ulna of an eagle and is 19.5 cm. in length. Open at both ends and with a triangular finger stop cut in one side, the whistle is provided with a cord of twisted rawhide for suspension from the leader's neck. While among the Comanche in 1883, shortly after the intertribal wars ended, Ten Kate was told of the former use of an eagle bone whistle to sound signals in battle.[11] George Bird Grinnell describes the Cheyenne use of a bone war whistle.[12] This was not an instrument peculiar to the Comanche.

Karankawa War Club Figure 28

A war club of the Karankawa Indians of the Gulf Coast is made from a single piece of ironwood (Ostrya sp.). The burl forms a head 10 cm. in diameter, and the projecting branch provides a handle 36 cm. in length. Although this club weighs but one pound, ironwood is an exceptionally hard and strong material. This must have made an effective weapon in close combat. The Indian who made this weapon must have shown considerable ingenuity in recognizing the potentiality of this abnormal tree growth as a war club. It is improbable that ironwood burls were typical Karankawa weapons, because they were uncommon in nature.

This club was obtained by John Varden, proprietor of the Washington Museum in the District of Columbia, while he was in New Orleans on a collecting trip in 1838. He recorded the specimen as a "War club of the Crank-a-War Indians of Texas" from a "George W. Chambers." Although Berlandier did not collect this piece, it is contemporaneous with the specimens in his collection. It may be the only war club that has been preserved from the Karankawa, whom Berlandier met in 1829, less than three decades before that tribe became extinct.

Comanche Painted Rawhide Case Plate 18

Women were the painters of geometric designs on parfleches and other rawhide cases among the Plains Indians. A fine example of Comanche women's painting on rawhide appears in Plate 18. This case is made from a single piece of rawhide folded twice to form the front, back, and triangular top flap of the case. When folded the case is nearly square—26 cm. high by 28 cm. wide. The case is laced tightly together at the sides with long narrow strips of rawhide, which also provide decorative fringes, some as long as 48 cm. This form of case was well known among the Blackfoot and neighboring tribes of the Upper Missouri as early as the 1830s and was used to hold sacred objects. The painted designs in green, red, and black on the front of

10. Page 71.
11. Ten Kate, 1885, p. 7.
12. Grinnell, 1962, vol. 1, p. 204.

See p. 180-B—Analyst.

[TEXT CONTINUED ON PAGE 178]

14: Stewart E-5 (1936-1938)1944 NR 13 Northern Paiute MX3
Washo NT20
Comanche N06●

| Element | Occurrence | | |

14:Stewart E-5 (1936-1938)1944 NR13 Northern Paiute
Comanche N06
Delaware NM7
C
D
171
795
796
5384
5794

PEYOTE ELEMENT DISTRIBUTION LIST—(*Continued*)

| Element | Occurrence | | |